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American Art News

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NEW YORK, JANUARY 7, 1911.

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EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

Blakeslee Galleries, 358 Fifth Avenue—
Early English, Spanish, Italian and
Flemish paintings.

**Bonaventure Galleries, 5 East 35th
Street—**Rare books and fine bindings,
old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—
Antique works of art.

C. J. Charles, 251 Fifth Avenue—
Works of art.

Cooper & Griffith, 2 East 44 St.—Spe-
cialists in old English furniture.

Cottier Galleries, 3 East 40th Street—
Representative paintings, art objects
and decorations.

**Durand-Ruel Galleries, 5 West 36th
Street—**Ancient and modern paint-
ings.

Duveen Brothers, 302 Fifth Avenue—
Works of art.

Ehrich Galleries, 463 Fifth Avenue—
Permanent exhibition of Old Masters.

**The Folsom Galleries, 396 Fifth Ave-
nue—**Selected paintings and art ob-
jects.

**Gimpel and Wildenstein Galleries, 636
Fifth Avenue—**High-class old paint-
ings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—
Old works of art.

**M. Johnson-Brown & Co., 17 West 31st
Street—**Objects of art.

Katz Galleries, 103 West 74 St.—Paint-
ings, engravings, etchings and fram-
ing. Special agents for Rookwood
potteries.

Kelekian Galleries, 275 Fifth Avenue—
Velvets, brocades, embroideries, rugs,
potteries and antique jewelry.

**Kleinberger Galleries, 12 West 40th
St.—**Old Masters.

Knoedler Galleries, 355 Fifth Avenue—
Paintings of Dutch and Barbizon
Schools, and early English mezzot-
ints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—
Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—
Selected American paintings.

William H. Powell, 983 Sixth Ave.—
Third annual exhibition of Thumb-
box sketches by American artists.
Jan. 5-Feb. 1.

Louis Ralston, 548 Fifth Avenue—
Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—
High-class paintings by Barbizon and
Dutch Masters.

Seligmann & Co., 7 West 36th Street—
Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—
Art Musulman.

**Arthur Tooth & Sons, 580 Fifth Ave-
nue—**Carefully selected paintings by
Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—
Old Masters.

Yamanaka & Co., 254 Fifth Avenue—
Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and
modern paintings (Foreign and
American).



PAINTER PURSUED BY VICE AND VIRTUE,

By Paul Veronese.

In Special exhibition of selected Old Masters at Knoedler Galleries.

Chicago.

Henry Reinhardt. — High-class paint-
ings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich. — High-
class paintings of German, Old Eng-
lish and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-
class antiquities.

G. von Mallmann Galleries, Berlin.—
High-class old paintings and draw-
ings.

Dr. Jacob Hirsch, Munich.—Greek
and Roman antiquities and numis-
matics.

London.

P. & D. Coluaghi & Co.—Paintings,
drawings and engravings by old
masters.

James Connell & Sons—Original etch-
ings always on view.

Dowdeswell & Dowdeswells, Ltd.—
Fine old masters.

Knoedler Galleries—Paintings of Dutch
and Barbizon Schools, and early
English mezzotints and sporting
prints.

Obach & Co.—Pictures, prints and
etchings.

(Continued on page 3.)

NEXT WEEK'S AUCTION SALES.

Leslie Ward Pictures.

The noted collection of oils by the Barbizon masters, their contemporaries and the masters of the modern Dutch school, formed by the late Dr. Leslie Ward, of Newark, N. J., who died in London last summer, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St., today with a press view, and will remain there on view until the sale at Mendelssohn Hall on Friday evening next, Jan. 13.

The quality of the Ward pictures is well known to collectors and dealers. Selected by Dr. Ward himself, with and by the advice of well known and competent experts during the past ten years, they form a remarkable ensemble and will attract the attention and interest of art lovers in Europe as well as America. Their dispersion will be a notable art event.

The collection includes representative examples of the following painters:

"An Arabian Cavalry Charge," by Adolf Schreyer; "Cathedral of St. Mark, Venice," by F. Thaulow; "White and Red Ox," by C. Troyon; "Entrance to Pasture," by Van Marcke; "Red Cow," by Van Marcke; "Pasture near Tréport," by Van Marcke; "Discovered Hiding Place," by Vibert; "Departure of Spanish Trooper," by Jules Wormis; "Gray Day," by A. H. Wyant; "Venice, Early Morning," by Ziem; "Head of a Donkey," by Rosa Bonheur; "A Percheron," by Rosa Bonheur; "Little Pilferers," by Bouguereau; "Springtime," by Jules Breton; "Le Scheldt pres d'Anvers," by Clays; "Calm on Scheldt," by Clays; "La Chaumière Normande," by Corot; "Clairière," by Corot; "Road in Forest, Ville d'Avray," by Corot; "Landscape with River," by Daubigny; "Pack Donkey," by Daubigny; "Light Infantry Soldier," by Detaille; "Fagot Gatherer," by Diaz; "Cattle in Meadows," by Marie Dieterle; "Brittany Farm," by Dupré; "Cattle at Pool," by Dupré; "A Young Arab," by Fromentin; "Arabs Hunting in Desert," by Fromentin; "On Guard—Tigress and Cubs," by Gérôme; "By Sea Shore," by Harpignies; "Jeune Fille Lisant," by Henner; "Auberge, France," by Isabey; "Old Man Feeding Cat," by Josef Israëls; "Le Vieux Scribe," by Josef Israëls; "Bergerie," by C. Jacques; "Gossips," by D. R. Knight; "Old Cottage," by Mauve; "Argument," by Meissonier; "Unloading Fishing Boat," by Mesdag; "Divided Interest," by Albert Neuhuys; "Venice Canal," by Martin Rico; "L'Abreuvoir," by Adolf Schreyer; "Arab Chief and Escort," by Adolf Schreyer.

Collection of Modern Paintings.

Mr. Augustus W. Clarke announces that the first exhibition and sale for this year at his new galleries, No. 5 West 44 St., will be that of an important collection of modern foreign oils, the property of Col. H. O. Seixas. The collection comprises paintings principally of the modern French school. The exhibition will continue until the day of sale, Jan. 12.

Chinese Rugs and Art Objects.

The Fifth Avenue Auction Rooms, No. 333-341 Fourth Ave. will sell on the afternoons of Jan. 12, 13 and 14 next at two o'clock each day, an exceptional collection of antique Chinese rugs and art objects collected by Y. Fujita & Co., of Kyoto, Japan. The rugs number forty-four, and include rare and remarkable examples of the Kang-shi, Yung-cheng and Chien periods together with a few that are attributed to the later periods of the great Ming Dynasty. The vases include a rare Blue Ginger jar of the Kang-shi period (1662-1722) and several others equally rare and artistic.

Old and Modern Furniture.

The lovers of old and modern furniture will again have an opportunity to select good specimens at the sale at auction at the Fifth Avenue Art Galleries, No. 546 Fifth Ave., this coming week on the afternoons of Jan. 12-14, Thursday, Friday and Saturday next, of the fine pieces

owned by Mrs. C. Volney King and Mr. W. K. Aston, with which will be offered other fine specimens from various estates.

The fashion of furniture collecting, which is rapidly growing, lends especial interest to this sale, which will be conducted by Mr. James P. Silo at 2.30 o'clock each day.

STRONG PLEA FOR ACADEMY SITE.

Mr. Arthur Brisbane strongly endorses in the Evening Journal the site proposed for the new Academy Design Building in Bryant Park, as follows:

"The public library, facing on Fifth avenue, is a beautiful building, an honor to New York City and to Thomas Hastings, whose genius created it.

"At the rear of the library is Bryant Park, a large valuable open space—disfigured and made hopelessly hideous at its western extremity by the unsightly elevated railroad and the rushing trains.

"A plan has been devised which will make that park architecturally in keeping with the library, do away with the annoyance and a great deal of the noise from the elevated railroad, make beautiful, finished, architecturally complete and satisfying the park that is now, to the west, an unsatisfactory waste.

"The idea, which should be indorsed by everybody and carried out promptly, is to build along the extreme western end of Bryant Park, from Fortieth to Forty-second street, a beautiful Academy of Design, architecturally in keeping with the library at the eastern end. Carefully worked out, ready for immediate execution, the plan must appeal to every common sense citizen, to every real estate owner in that neighborhood, to every man taking pride in the city and its appearance.

"According to this plan, the beautiful stone railing of the library would extend all the way along the southern and northern sides of the park. The western extremity of the park, four hundred feet long, would be occupied by a beautiful building of white stone, sufficiently high to keep out from the library the sight and the sound of the offensive elevated railroad structure.

"Over the Sixth Ave. sidewalk, which is twenty feet wide, from Fortieth to Forty-second street, there would be built a beautiful colonnade, under which pedestrians would be protected from the rain.

"Along the edge of the park, and taking up a strip of the park only thirty feet deep, there would be a beautiful gallery, four hundred feet in length, thirty feet in width, devoted to exhibitions in sculpture and other suitable exhibitions of interest to the whole city.

"Thus the ground floor of the structure would include a colonnade twenty feet wide and four hundred feet long, on the present sidewalk of Sixth avenue, underneath the elevated railroad, and an enclosed hall for exhibiting sculpture or for other exhibitions, thirty feet wide and four hundred feet long, on the territory of the park.

"And above this ground floor there would be the main floor of the structure, the Academy of Design proper, a magnificent, lofty hall, fifty feet wide and four hundred feet long.

"Nothing more beautiful could be imagined, nothing that would do more to decorate the city, to serve the citizens, to complete the beauty of the park and of the public library, and to remedy, what at first seemed hopeless, the jarring hideousness of the elevated railroad at that spot.

"Those that oppose this improvement doubtless do so sincerely, but their opposition is unwise. It is not a question of taking park territory for any purposes foreign to the park.

"On the contrary, this strip of the park that would be taken—only thirty feet in width—would add to the beauty of the park, it would contain beautiful exhibitions of sculpture, it would be accessible at all times from the park, increasing the park's beauty and usefulness, and above would be the great hall four hundred feet long for exhibitions of pictures and other useful enterprises.

"There will, of course, be entrances to the park, as at present from all of the corners, and at Forty-first street and Sixth avenue. All real estate in that neighborhood would be greatly improved, and, what is infinitely more important, the city itself would be improved, made more beautiful, the library and its surroundings would be rounded out and completed artistically.

"The greatest credit is due to Mr. Hastings, the architect, who has devised this means of beautifying the city, and all opposition to the plan ought to be withdrawn."

ART POLITICS DECRIED.

A special cable to the N. Y. Times from Paris dated Dec. 31 says:

American artists in Paris are not pleased with the attitude of the authorities at home. An important group of them will refuse to submit their pictures to the committee in New York which, under a special appropriation of Congress, is to select the paintings to be sent to Rome for the universal exhibition which is to be held there next Spring.

It might be invidious at the present moment to name those who are included in this group, because the conditions which now actuate several of them may be modified, and they may thus be induced later to change their minds.

A number of American artists in Paris have been invited by the Italian Government to send their exhibits direct to Rome. Their confrères, of course, regard them with a certain degree of envy, not necessarily unfriendly. The opinion is freely expressed in Paris studios that if the officials in charge of the Rome exhibition were aware of the feeling of the majority of American artists there, a far greater number of direct invitations would be forthcoming.

There appears to be no personal objection to the three eminent American artists—W. M. Chase, J. W. Alexander and J. A. Weir—who compose the committee of selection in America; but there are very strong objections to influences alleged to be behind them. A well-known artist here said to me this week:

"It is the same sort of official arrogance which some years ago caused an injunction to be put upon the committee acting for the Pennsylvania Academy of Fine Arts not to invite the artist Bridgman to contribute to its annual exhibition, the case being purely one of personal prejudice. Fortunately the policy of that institution has changed since.

"The American artists in Paris, at the same time, have not any great reason to congratulate themselves upon the attitude toward them of the controlling element in the New York Academy of Design. Unfair conditions such as these were the cause of an absolutely unworthy representation of American art at the last Venice exhibition.

"I am afraid that what may aptly be called politics in art is the curse of more than one American art school. I have it from a member of the committee which allotted prizes at the exhibition of contemporary American painters at Washington two years ago that he found that the other members, before his arrival there, had all the wards cut and dried, each one having his own pre-selected candidate, and it was only by determined insistence that my informant—an eminent painter living in Paris—finally obtained the award of a prize to Frederic Friesseke."

It is somewhat curious that while the complaint of the American artists in Paris is that a sort of oligarchy rules in America in matters of this kind, there is an equally sharp protest from French artists against what they term "ultra-democratic conditions" affecting their own situation. Henri Marcel, the French Commissary General for the Rome exhibition, has refused to issue invitations to members of the great salon societies who are "hors concours" prior to the examination of the works of less noted artists, all having to be submitted in competition. The older artists, those especially who have definitely "arrived," are indignant at this attitude, and the Vice President of the senior salon frankly makes himself their mouthpiece. He has also expressed the fear that the flimsy construction of the French pavilion at Rome may cause the loss of invaluable works of art by fire.

Fernand Cormon of the Institut de France says:

"Be careful of French art suffering from the machinations of the cabal of which many of the unscrupulous are members and the object of which is to push to notoriety the works of inferior artists, those especially who affect the grotesque."

He accuses a certain part of the daily press of aiding and abetting this conspiracy, the chief victims of which, he adds, are rich Americans.

ARTISTS CLAIM DAMAGES.

A special cable from Paris to the N. Y. World, dated Dec. 31, says:

American artists resident in Paris, who exhibited at the recent show of pictures in St. Louis held under the management of Halsey C. Ives, director of the Municipal Art Museum there, are voicing loud complaints because of the neglect of some one to insure the proper packing of the pictures when they were shipped back to Paris.

Several paintings have been returned in such a damaged condition that claims for remuneration will be made, with a prospect of law suits if these claims are not settled.

Hardly a single Paris exhibitor at the St. Louis show has received his pictures uninjured, while some are ruined absolutely.

In one of the paintings returned to Parke C. Dougherty, a well known landscape painter from Philadelphia, three large holes have been made in the canvas by nails, almost entirely destroying the value of the picture, and the frame is broken.

A case containing a picture of Lionel Waldon was smashed. The picture was out of the case and the frame was broken. Frederick Friesseke is another sufferer. His picture escaped serious damage, but the frames were ruined. Obertufer had a similar experience.

Obertufer had a similar experience. About the only one of Paris-American artists to escape loss is Richard Miller. The case in which his picture returned was badly smashed, but his picture and its frame were not hurt.

These pictures were exhibited in Buffalo and then sent to St. Louis, whence they returned here. It is thought here that the blame belongs to those who were in charge of the arrangements at St. Louis. The paintings damaged have a market value aggregating a considerable sum. The artists are now writing their complaints and demands, which will be sent to Mr. Ives.

CHICAGO.

Several important exhibitions opened on Tuesday last at the Art Institute. George H. Hitchcock is showing a collection of his Dutch outdoors with figures described in these columns when recently shown at the Knoedler Galleries, New York. Mrs. Walter Shirraw, assisted by Mr. Bramhall, of the Folsom Galleries, is superintending the traveling memorial exhibition of painting, drawings and decorations by her late husband. A "one man" display is that of landscapes by Arthur B. Davies, whose work is well known to exhibition goers by examples of his work represented in all the leading exhibitions. An exhibition of American etchings, the first of its kind ever held in this city, is now on under the auspices of The Chicago Society of Etchers.

OBITUARY.

Frederic Bonner.

Frederic Bonner, the art collector and patron, died Tuesday morning last in this city. He was the second son of the late Robert Bonner, owner of the old N. Y. Ledger, was born in 1856, graduated at Princeton in 1878 and then joined the editorial staff of the Ledger. He was made editor in chief in 1887 and retained the post until the sale of the journal in 1891. Since that time he has devoted himself to the collection and study of pictures. He owned a number of fine examples of the Barbizon and later modern French masters, and also some American paintings. He was a member at times of the Art Committees of the Union League and Lotos Clubs. Mr. Bonner leaves a widow, who was Miss Louise Clifford.

Joseph Uphues.

Prof. Joseph Uphues, the sculptor, died in Berlin last Monday. His best known works are statues of Frederick the Great, Emperor Frederick, William II, Bismarck, Moltke and Schiller. He was a member of the Berlin Academy. The artist made a replica of the statue of Frederick the Great, which was presented by the Kaiser to the United States, and stands in the War College at Washington.

Francois La Moriniere.

The landscape painter, Francois La Moriniere died in Antwerp on Wednesday last. He was born in Antwerp, 1828, was a pupil of the Antwerp Academy, and became a professor there in 1885. He was an honorary member of the Rotterdam and Prague academies.

Exhibition Calendar for Artists

ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.
Twenty-sixth annual exhibition.

Exhibits received Jan. 12, 13
Annual Dinner Jan. 27
Reception Jan. 28
Opening of exhibition Jan. 29
Closing of exhibition Feb. 18

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

106th annual exhibition of painting and sculptures.
New York exhibits received unpacked by Budworth
before Jan. 16
Press View—Varnishing Day—Reception Feb. 4
Opening of exhibition Feb. 5

ART INSTITUTE OF CHICAGO, Chicago, Ill.

Exhibition by artists of Chicago and vicinity.
Entry cards must be received by Director by Jan. 9
Exhibits received at Institute by Jan. 19
Opening of exhibition Jan. 31
Closing of exhibition Feb. 26

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils—Apr. 27-June 30.
Entry blanks from Europe before Feb. 28
Entry blanks from America before Mar. 13
Collections in Europe.

London by Dicksee & Co., 7 Duke St. Feb. 15-18
Paris by Paul Navez, 76 Rue Blanche Feb. 15-18

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY.
Works previously exhibited in Italy not eligible.

Entry cards must be sent to Secretary, 421 Chestnut St.,
Philadelphia, Pa., before Jan. 9

Works must be sent prepaid and marked "For Roman
Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23

Opening of exposition Mar. 27
Closing of exposition Nov. 1

IN AND OUT THE STUDIOS.

Miss Adelaide Johnson has returned from Rome and will take a studio here for the winter. She will at once proceed to organize a Lyceum club for women in New York, to be the corresponding member of a chain of professional women's clubs. London and Paris now have these clubs in successful operation. Up till now the Colony Club of New York has exchanged membership cards with the Lyceum of London and Paris.

George Elmer Browne, who spent the summer and autumn at Douarnenez in Brittany where he painted a number of characteristic landscapes, returned recently to New York. He will have an exhibition in New York soon and later in other cities.

Miss Helen Farnsworth Mears, who has a studio at 253 West 42 St., has been commissioned to execute a statue to be placed on the capitol building at Madison, Wisconsin. The statue is to be 16 feet high, and will consist of bronze colored to harmonize with the gray granite of which the capitol is being built.

Mr. E. S. Babcock of the Osborne Art Company, who has been ill at his home with typhoid fever for six weeks past, is happily convalescing, and hopes to be again at his post by the close of the month.

Silas Dustin has returned from Mystic, Conn., and is settled for the season at his studio, 146 West 23 St.

At his Sherwood Studio, Robert W. Van Boskerck is showing a group of landscapes, the result of his summer's work abroad. An especially good example is "The Chateau Gaillard," in which there is a well painted sky and attractive sunny effect. "A Normandy Cottage" is another interesting canvas well composed and good in color. There are also a number of other canvases painted at Saddle River, New Jersey, before the artist went to Europe. During the summer he painted at Petit-Andely, and Pont de L'Arche, villages on the lower Seine.

John Breyfogle has returned to his Sherwood Studio after spending two weeks at Glens Falls, N. Y.

Jef Leempoels, the Belgian figure and portrait painter, who spent some seasons in New York, and who was recently married in Brussels, to which city he has re-



PASTURE NEAR TREPORT,

By Van Marcke.

In Dr. Leslie Ward Collection to be sold Jan. 13.

cently returned from a honeymoon tour in Italy and Spain, won a Grand Prize for his picture at the recent Exposition in Buenos Ayres, and the Argentine Government purchased the canvas.

Henry R. Poore recently returned to his studio at Orange, N. J., from a five months tour of the hunting districts of Massachusetts, Pennsylvania, Maryland and Virginia, where he painted huntsmen and hounds in action, in a series of pictures for the leading hunting clubs. After this tour he lectured before the students of the Chicago Art Institute, and meanwhile a collection of thirty-four of his canvases were on exhibition in the Institute galleries. He has recently sold works to the St. Louis and Tacoma museums. Mr. Poore's work in the hunting field has left him no time to paint pictures which he had planned for the routine exhibitions this season.

Works by artist life members of the National Arts Club are on exhibition in the club galleries, No. 119 East 19 St., to March 3. The exhibition opened with a press view on Wednesday morning and a reception the same evening. Notice will be made next week.

A group of sixteen bronze medals, by James E. Fraser, which were exhibited at the recent Brussels exhibition, have been purchased by the Belgian Government. At his Macdougall Alley studio he is at work upon a portrait of the late Morris K. Jesup for the Natural History Museum. He recently completed a portrait bust of young Cornelius Vanderbilt Whitney, son of Harry Payne Whitney, and one of Roland Harriman. A fountain for the Harriman estate is now under way.

Sarah C. Sweeney recently completed a full length portrait of Mrs. Royal Whitman, and one of Mr. Charles A. Post. Other recent works by this artist are portraits of Miss Edith Candler, Little Beatrice Gallatin and two children of Mr. John Marins. She is planning to hold an exhibition late in January.

The Canadian animal sculptor, A. Phinister Proctor, of this city, has been in Western Canada studying buffalo and other wild animals native to that region.

J. N. Sharp is spending the winter at Pasadena, Fla., where he expects to remain until the late Spring.

EXHIBITIONS.

(Continued from page 1)

Wm. B. Paterson—Pictures and Japanese color prints and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc. Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

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MARRIAGE.

Baumgarten-Reinhardt. The marriage of Miss Clara Baumgarten, daughter of Emil Baumgarten, to Paul L. Reinhardt, of the Reinhardt Galleries of Chicago and Milwaukee, takes place to-day in this city.

WINTER ACADEMY SALES.

Despite the usual Christmas week dullness in art circles, several sales have been made at the Winter Academy Exhibition which closes to-morrow night.

Gardiner Symon's large canvas, "Silence and Fleeting Night" was sold for \$2,000. Bessie Potter Vonnob's "Sketch in Terra Cotta" for \$200. Hobart Nichols' "Flying Shadows" brought \$800, and Lillian B. Link's "Dancing Baby," \$25. Carol Brooks MacNeil's "Tulip Baby," a small bronze, brought \$30, and "Morning in October," by Leonard Ochtman, brought \$1800, and Mary Bull's "In the Forest," \$60. Other sales are pending.

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Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 2 Rue Brea

The opening week of the New Year has brought such an unexpected pressure of news and advertising that we are obliged to defer our final notice of the Corcoran Gallery exhibition in Washington until next week.

A GOOD SUGGESTION.

The suggestion made by a correspondent in another column of a solution of the Academy of Design's problem of a suitable and accessible site on which to erect galleries with space adequate to hold the exhibitions that New York and the Academy should have, is, it would seem to us, well worth the attention of the community. Of the many sites suggested, this seems to us in every way the best under present conditions, and one that should remove all objections on the part of those who feel they have a commission, presumably from some higher source, to protect our city parks from the blighting influence of Art Galleries. The

building itself, as our correspondent truthfully says, is so well and massively constructed that its base could be utilized for necessary improvements or additions. Unfortunately, the Library and ground are now the property of a private citizen, but fortunately that private citizen happens to be none other than that most cultivated, liberal and wealthy art patron, Mr. Henry C. Frick.

THE D'AULBY CASE.

The miserable case of the Duchesse de Choiseul-Praslin against the so-called Count d'Aulby, at Tours, France, which has been so much exploited in the daily press, especially in the N. Y. Herald, both here and abroad, has happily closed. The fact that the so-called Count d'Aulby sold the Duchesse, when she was Mrs. Hamilton Paine, the wife of a wealthy Boston stock broker, a certain number of alleged old masters for large sums, has been seized upon as a journalistic excuse during a dull news season of the year for a wearisome, old discussion of the question of "fake" pictures, and the ventilation of the views of a few real and many would-be experts on the subject. There are some features connected with this d'Aulby case which developed during the trial that makes it easy to understand why the Duchesse was so easily taken in by the Count and his pictures. We venture to believe that even the ordinary amateur, unless for some strong personal reason, would hardly have invested such large sums in these or any so-called old masters, as did Mrs. Paine, on his or her own judgment, and without the advice of some reputable dealer or expert.

The case will have one good effect in that it will make the picture buyer more wary; and will, it is to be hoped, influence him or her to buy only from reputable dealers.

TORREY OUT AT LAST.

Mr. Harry W. Watrous will probably head the new Art Committee of the Union League Club, to be elected on January 12. As will be remembered, the members of the Club's Art Committee, with the exception of Messrs. George Burroughs Torrey and Benjamin, all resigned last winter in consequence of an astounding exhibition of so-called portraits of actresses, suggested, and for the most part, arranged by Mr. Torrey, and which was freely and adversely criticised inside and out the club, and in the public press, as lowering the high standard that the club had always set in its previous art exhibitions. The new committee nominated it is thought and hoped will restore the old art traditions of the club.

Dr. Edward Weston lost several paintings, valued at \$125,000 in a fire in the Knickerbocker storage warehouse, Newark, N. J., last Tuesday; also a large collection of bronzes and bric-a-brac. Among the pictures destroyed were, "A Merry Air, a Sad Heart," by J. G. Brown and "Cardinal's Rebuff," from the A. T. Stewart collection.

Two paintings, "The Wagonsmith" and a "Venus de Milo," valued at \$60,000, borrowed from a Philadelphia studio for a special exhibition in the Jones House Furnishing Company, at Little Rock, Ark., were recently destroyed in a fire.

A GOOD SUGGESTION.

Editor American Art News.

Dear Sir:

I am surprised that in all this agitation for and against a permanent and adequate gallery for the National Academy of Design, first in Central and then in Bryant Park, that no one thus far seems to have made the suggestion of the Lenox Library building at Fifth Ave., 70 to 71 Sts., East side, as admirably fitted as a building, with possibly some alterations and additions, and by its location, as a permanent home for the old academy.

I am well aware of the fact that the Library building and the ground whereon it stands, were purchased a few years ago by Mr. Henry C. Frick, but I also know that Mr. Frick is not only a lover but a generous patron of the fine arts. The connection in my mind of these two facts, has led to the reflection that possibly Mr. Frick might be willing to contemplate the donation, or, if not, the sale to the Academy, at a reasonable figure, of the Lenox Library building and site.

The Library building itself is of such massive construction that it would almost take dynamite to remove it. Its present gallery space is too small, of course, but it seems to me that could the Academy secure the building, any able architect could utilize its foundations and even walls and, with some transformations in the interior, and added stories for galleries, which the massive walls could well support, a suitable and beautiful building could be arranged. The portion of the square to the east of the Library building is now occupied by comparatively low private houses, so that east light would be secured for many years to come, while by its position the building is secure for all times from any barring of its light on the north, south and west. On the last side the building faces Fifth Ave. and Central Park. Finally, the Lenox Library building has all the advantages of one in a park, while not in a park, so that its choice should disarm Mr. Gutzon Borglum and the New York Times, seemingly the chief opponents, of the Bryant Park Academy scheme, and it is in a most convenient and accessible locality, and on the chief line of leisure travel—an essential.

Yours very truly,

Pro-Academy.

New York, Jan. 5, 1911.

STILLWELL ENDORSED.

Dr. John E. Stillwell filed last week with the County Clerk, testimony recently taken at The Hague before U. S. Minister Beaupre in his suit against M. Emil Pacully, a picture dealer of Berlin, who spent last winter in New York. Dr. Stillwell asserted that Pacully sold him a spurious example of Jan van Goyen. For this claimed spurious picture and another canvas attributed to Rubens, and which M. Pacully valued respectively at \$4,000 and \$13,000, Dr. Stillwell gave him \$15,000 in cash and two other pictures, a landscape by Huyssmans and a portrait of Charles IX by Clouet, valuing the first at \$2,000 and the second at a nominal figure.

After the deal had been consummated Dr. Stillwell, from information that reached him, demanded the return of the cash paid and the two pictures given in exchange in part payment. Pacully refused to refund and Dr. Stillwell secured an attachment on all his pictures here. Pacully then went to Europe, after giving a bond for the amount of the suit, and Dr. Stillwell sent the van Goyen to Europe to be expertized. The testimony now filed is that of Dr. Hoffstede de Groot, Dr. Abraham Bredius, and Dr. Martin, Director of the Royal Dutch Picture Gallery, all of The Hague and all of whom concur in the opinion, as does also Mr. C. T. L. de Wilde, that the van Goyen is a false picture. Dr. de Groot says that the canvas is not older than 1800 and probably not so old as that. Dr. Martin says that the painting is not more than 25 years old. Now that the testimony is in, the case will shortly come to trial here.

A TEAPOT TEMPEST.

A Paris correspondent of the N. Y. Times cables from that city to his journal as follows:

There is considerable indignation among American artists here over what they characterize as the misrepresentations of a certain art journal in America, slyly intended, they declare, to discourage competition for the privilege of sending pictures to the Rome exhibition. The Paris correspondent of this journal states that letters which it has recently published as emanating from him have been deliberately falsified by the insertion in them of matter which he did not write and which he knows to be untrue.

One of these important interpolations is to the effect that the French are doing nothing toward causing the two annual Paris salons to be adequately represented at Rome.

On the contrary, the French Government has made a large appropriation for the proper representation of French art at Rome, and the creations of some of the best painters belonging to both the societies holding great annual salons in Paris will certainly be placed in the Rome exhibition. The same artist who made the remarks already quoted further said to me:

"The obvious object of this falsification is to produce indifference on the part of the rank and file of American artists as to the Rome exhibition, and thus enable a small clique of artists at home to carry off the privileges in the gift of the committee of selection."

(We assume that by "a certain art journal in America," this correspondent—who seems to have an unusual aptitude for "mixing babies up" and for misinformation—alludes to the *American Art News*. Our Paris letter published in our issue of Dec. 10, to which the Times correspondent evidently alludes, as having contained "important interpolations" relative to the apathy of the French Government towards the coming International Art Exposition at Rome, was not sent as a whole by the artist who has acted as our occasional Paris correspondent and who furnished a few paragraphs, but was a composite letter, made up from several letters from persons in Paris much more reliable and better informed on art matters there than is the Times correspondent. As to the assertion that our Paris correspondent states that his letters to this Journal have been tampered with, etc. While waiting an explanation from our correspondent we would say that we reserve the right to publish in our unsigned Paris letter any news we obtain from reliable sources, other than our correspondent, and that said correspondent having failed to send news regarding the Roman exhibition we obtained it from other and reliable sources. We are still without any reliable advices that the Salon Societies have officially recognized the Rome exhibition or will be represented at the same. The assumption of the anonymous artist whom the Times man quotes that we are engaged in a Machiavellian plot to deter American artists in Paris from sending work to Rome in order to enable our resident artists here to carry off the best places and presumably the prizes—is both childish and amusing.—Ed.]

LONDON LETTER.

London, Dec. 27, 1910.

Everybody knows the portrait of Philip IV at Dulwich College Gallery, representing the monarch in a scarlet tunic. For years it has been attributed to Velasquez, although of recent years certain critics have questioned whether this painting was actually from the master hand of the great Spaniard. The discovery of the Velasquez, already announced in the *American Art News*, now makes it certain that the Dulwich picture is not by Velasquez, for the known and historic original is undoubtedly the magnificent similar portrait of Philip IV now at Messrs. Agnew's galleries. By some the Dulwich portrait is thought to be a variant by Mazo, and it is unquestionably a

brute worthily its 4th annual London Salon, which opens at the Royal Albert Hall next July, about a fortnight after the Coronation. Anticipating an unprecedented demand for space the Association has arranged to have the whole of the arena and stalls boarded over with a gigantic floor which will give a central ground floor with a circumference of a quarter of a mile, and on this floor paintings and drawings will be shown on screens as well as sculpture and decorative art. It is hoped in this Coronation Year to make the exhibition thoroughly representative of Anglo-Saxon art across the seas as well as of the best independent artists in the United Kingdom and all American artists who desire to participate in what undoubtedly will be the biggest British art show of the year should apply without delay to the Secretary, Allied Artists' Association, 67 Chancery Lane, London, W. C., England.

PARIS LETTER.

Paris, Dec. 27, 1910.

The Chauchard collection opened in the Louvre on Dec. 15, and the public is enthusiastic in regarding it. With 26 Corots, 8 Millets, 26 Meissoniers, 7 Daubignys, 15 Diazes, and 18 Troyons, the collection has a total of 140 pictures besides one large drawing by Jean Michel Moreau and two glass cases containing 29 bronzes by Barye.

The collection is a fine display of beautiful color and delightful figure and landscape compositions, but the lighting of the gallery is by no means good and it is difficult to see many of the pictures well. It is generally understood, however, that the exhibition is only temporary.

Millet's "Angelus" is the center of attraction and is freely criticised for its merits as well as faults. "Le Vannneur," also by Millet was exhibited in the Salon

imposing composition with tall dark trees silhouetted against a clouded sky, with cows standing in pool in foreground. Troyon is well represented by "Le Paturage a la Gardeuse d'Oies," painted in 1854 and "Le Garde Chasse arrete pres ses chiens" of the same year. Eight Rousseaus, comprising the "Avenue de la Foret de l'Isle Adam," 1846-49, are of his best period. Seven Ziemis only are permitted to remain in the exhibition temporarily as the painter is living and therefore barred from the Louvre.

Benjamin Constant's portrait of M. Chauchard is the only work really below par in the collection as shown.

At the galleries of Hamburger Freres, No. 362 Rue St. Honoré, there are now two 16th Century Italian marriage chests (Coffres de Mariage) and a beautifully modelled 16th Century Italian bronze figure—all of unusual interest, importance and value. The bronze repre-



In Dr. Leslie Ward Collection to be sold Jan. 13.

THE OLD SCRIBE,
By Josef Israels.

Awarded Grand Prize, St. Louis Exposition, 1904.

very fine painting, although lacking the subtleties which distinguish the genuine Velasquez so romantically rediscovered.

The "Post-Impressionist" exhibition, which continues open at the Grafton Galleries until the middle of January, has certainly been, from the standpoint of gate money one of the most successful of the year. It is still drawing large crowds daily, and interest in Gauguin, Van Gogh and the rest is kept alive by a fierce newspaper controversy. Among the defenders of the new movement is Mr. R. B. Cunningham Graham, who contributed an eloquent epistle on the subject to the "Morning Post." Mr. Walter Sickert also lectured at the Grafton Galleries last week and praised especially Gauguin's beauty of color and design and his fine simple draughtsmanship.

Special preparations are being made by the Allied Artists' Association to cele-

In addition to organizing this gigantic exhibition, in which equality of opportunity is given to every member, the Association has been busy looking after the interests of artists in other matters. It has just concluded, for example, arrangements whereby its members for a few shillings a year can obtain indisputable policies insuring their works against all risks, fire, theft, accident, etc. These policies are especially valuable in that they are floating, that is to say, for a year they cover the works insured whether in the artist's studio, at an exhibition, or in transit. The Association is also engaged in forming a travel bureau to secure special rates for its members at recommended hotels. The membership of the Association is steadily growing and already it is recognized to be as useful to artists as the Authors' Society has long been to writers.

of 1848 and "La Bergère gardant ses Moutons," from the Salon of 1864, attracts considerable attention.

The Corots are those painted from 1850 to 1874, some of Millet's best works are shown, and the Meissoniers are very representative, the collection including the famous "Campagne de France," painted in 1864. Of several Daubignys "Les Laveuses" effect of sunset—is the gem of his work and was painted in 1859. Four works by Decamps and two by Delacroix, two Fromentins, a characteristic nude by Henner, five Isabeys, a Roybet and three Jacques are all representative. There are some admirable examples of Diaz in landscape and figure, including "Forest of Fontainebleau," "Lisière de Forêt" and "Nympe Endormie," all rich in color.

Of the six Dupres, the finest is "La Mare aux chenes," painted in 1850-55, an

sents Hercules, kneeling and holding his staff, with lion skin draped over his left shoulder. The brown patina more strikingly brings out the wonderful modelling of this strong and rare work.

BOSTON.

A collection of landscapes, comprising twenty-two examples of the work of Frederick J. Waugh, is on exhibition at the R. C. & N. M. Vose gallery through Jan. 14. The past few years Mr. Waugh has come to the front as a landscapist and he is thought by many art lovers, since the passing of Winslow Homer, to be America's foremost painter of the sea. The collection includes "The Buccaneers," illustrated and described in the *American Art News* when it took the Thomas B. Clarke prize in the National Academy Display of 1909.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40 St.—Special display of works by Daubigny.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Mary Cassatt to Jan. 16.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

Folsom Gallery, 396 Fifth Ave.—"The Pastellists" Society, Jan. 10-25.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Portraits by Prince Pierre Troubetskoy to Jan. 21.

Charles H. Graff, 11 East 33 St.—American historical engravings to Jan. 31.

Katz Galleries, 103 West 74 St.—Portraits by Lawrence Nelson to Jan. 14.

Sculptures by F. G. R. Roth to Jan. 14.

A group of paintings by Allen B. Talcott to Jan. 14.

Kennedy & Co., 613 Fifth Ave.—Rare lithographs and drawings by Whistler to Jan. 24.

Knoedler Galleries, 355 Fifth Ave.—Early English mezzotints.

Special exhibit of selected Old Masters to Jan. 16.

Macbeth Gallery, 450 Fifth Ave.—Portraits by Ellen Emmet.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Montross Gallery, 550 Fifth Ave.—Paintings by Willard L. Metcalf to Jan. 17.

National Arts Club, 119 East 19 St.—Exhibition by artists' life members to Mar. 3.

Photo-Secession Gallery, 291 Fifth Ave.—Etchings and drawings by Gordon Craig to Jan. 11.

Powell Gallery, 983 Sixth Ave.—Third annual exhibition of Thumb-box sketches by American artists, to Feb. 1.

Salmagundi Club, 14 West 12 St.—Pictures by David Karfunkle to Jan. 11.

Pratt Institute, 215 Ryerson St., Bklyn.—Tempera paintings by George Haushalter to Jan. 27.

Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson.

Paintings by Henry W. Ranger.

AUCTION SALES.

Anderson Auction Company, 12 East 46 St.—Signed proof etchings after W. Dendy Sadler, Jan. 10, 11 at 8.15 P. M.

Clarke's Art Rooms, 5 West 36 St.—The collection of modern paintings formed by Col. H. O. Seixas, Jan. 12, at 8.15 P. M.

Fifth Avenue Art Galleries, 546 Fifth Ave.—Old and modern furniture, Jan. 12, 13, 14, at 2.30 P. M.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—Chinese antique rugs and other art objects, Jan. 12, 13, 14 at 2.10 P. M.

Mendelssohn Hall, 113 West 40 St.—The collection of Barbizons and modern paintings owned by the late Dr. Leslie Ward of Newark, N. J., Jan. 13 at 8.30 P. M. Mr. Thomas E. Kirby, auctioneer.

EXHIBITIONS NOW ON.

Old Masters at Knoedler's.

In the upper gallery at Knoedler's, 355 Fifth Ave., there is now on until Jan. 16, one of the most important and interesting exhibitions of selected old masters ever made in New York. The display, which includes two remarkable examples of Paul Veronese, two splendid bust portraits by Rembrandt, a notable sketch study by Rubens, and no less than six typical and beautiful examples of the early Scotch-English master, Sir Henry Raeburn, while different in character, strikes the same high note as the well remembered display of the Cattaneo Van Dycks, and other old masters made in November, 1909. The canvases by Veronese entitled "Wisdom and Strength" and "Painter Pursued by Vice and Virtue" are among the best known examples of the great Venetian. Their history is most interesting. Painted in 1550, they became the property of Queen Christiana of Sweden, who reigned from 1626-1689. They then passed into the possession of the Duke of Bracciano, a nephew of Pope

Innocent XI, from whom they were purchased, with 45 other paintings from Queen Christiana's collection, by the then Duke of Orleans, Regent of France. In 1792, towards the close of the French Revolution, the pictures went to England, where they were sold at auction in London. At this sale, Lord Hope of Deepdene, purchased the "Strength and Wisdom" for 300 pounds and the other canvas for 500 pounds. The splendid "Mars and Venus," also by Paul Veronese, recently sold to the Metropolitan Museum by Mr. T. J. Blakeslee, was purchased at the same sale for 200 pounds. The history of this sale and the dispersal of this Orleans collection is most interesting, but must be told at another time.

It is difficult to decide to which of these great Veronese canvases to award the palm, but to the writer "Wisdom and Strength," an allegorical composition with two life-sized standing figures, one a handsome young woman, typifying "Wisdom" clad in a rich brocaded gown of grey tone, her left foot resting on a globe, and the other Hercules, typifying "Strength" a superbly modeled man, nude, save for a breech cloth and tiger skin draped over the left shoulder with a beautiful landscape background—in composition, color, splendid drawing and expression, is far the superior. It is a most noble and dignified work. The other canvas, somewhat dry in color (both pictures are wonderfully conserved) and which depicts the youthful dream-faced painter himself, his face turned towards the front, leaning towards Virtue, depicted as a pensive serious maiden, and away from Vice, a voluptuously formed young woman who half rises from a garden bench to detain him, while dramatic and thoroughly characteristic, is somewhat crowded in composition. It has a fine sky and beautiful landscape background.

There is also in this gallery a sketch study by Rubens from the collection of the Earl of Darnley at Cobham Hall. It depicts the triumphal entry of Henry IV into Paris after the battle of Ivry and is the original sketch of the picture painted for Marie de Medici, now in the Pitti Gallery, at Florence. Another sketch of the kind is in the Wallace collection in London. The study is one of those decorative compositions, so characteristic of Rubens, with all his grace of movement and suggestion of his rich color.

The two Rembrandts, portraits of a Burgomaster and his wife, from the Earl of Beauchamps collection, dated respectively—that of the man 1633 and of the woman 1634—while a trifle hard, are so wonderfully conserved and such masterpieces of color and life-like expression as to make them the most important of the kind shown here in many a day. Their proper home is the Metropolitan Museum and it is to be hoped they will speedily find their deserved place there.

Of the six Raeburns the best, while all are good and really superior examples, is the full length seated portrait of a boy in black costume—Thomas Bisland. In virility of execution and truthfulness of expression this portrait deserves all praise. Next in quality to the Bisland presentment is the bust presentment of Lady Charlotte Hope, from the Arthur Sanderson collection, which strangely recalls the portrait of Mrs. Fraser Tytler, owned by Mr. Chas. P. Taft, in likeness, color, quality and expression. It is possible that the two ladies were relatives.

The other examples of the Scotch master are a half length seated presentment of Dr. Craigie, which comes from his family, a most dignified, serious and

strong work—the grays of the coat and the white of the neck cloth suggesting Hoppner; a three-quarter length seated portrait of Sir Hodshon Cay, Judge of the Admiralty Court, in his judicial robes, a remarkable work; and a half length of General Andrew John Drummond, who was in America during the Revolution. All these works are typical of Raeburn at his best. The display as a whole is a most unusual one.

J. B. T.

Cassatt at Durand-Ruel's.

Nine characteristic paintings of mothers and children by Mary Cassatt, who, strangely enough, an unmarried woman, is perhaps the best painter of childhood, living today, are on exhibition at the Durand-Ruel Galleries, No. 5 West 36 St.

Of these canvases, five earlier ones range from 1901, '02 and '03 and four later ones to 1910. It is interesting to compare them and note how the artist's work, always good and sympathetic to a degree, has gradually broadened and become more graceful and easy in line and tender and soft in color. A slight carelessness in drawing now and then is noticeable in the later work and this Miss Cassatt should guard against. The best and most representative of the later works is the "Femme et Enfant" of 1910, broadly painted and lovely and soft in color, beautiful in expression and marked especially by grace of line. The curves of the child's nude body and those of the stooping mother are remarkably fine.

Tender in sentiment is the "Caresse Maternelle" of 1903, and truthful and alluring in expression of character are the "Fille Lisant" 1901 and "Enfants jouant avec un chat," also 1901. The early "Sortie du Bain" 1901, its pendant "Après le Bain" 1901 and "La Leçon de lecture" 1902 are all superior works. To Mary Cassatt, the interpreter of motherhood and childhood—salutations. This little display should and will attract all who have that best and truest of all sympathies—one for childhood and maternity.

Portraits by Nelson.

Fifteen portraits by George Laurence Nelson are on exhibition at the Katz galleries, 103 West 74 St., until Jan. 14. A portrait of Richard F. Maynard is a good likeness. One of Mrs. A. H. Huty has sweet expression and good flesh lines. The composition, however, is somewhat marred by a too prominent hand, not well drawn. "Mrs. John F. Burk" is a dignified work and good in color. A portrait of Mr. L. Dreyfus is life-like, well composed and agreeable in color. A good example is a ¾-length portrait of Louis Katz, characteristic and an excellent likeness.

At these galleries there is also an interesting group of bronzes of animals by Frederick K. Roth.

Metcalf at Montross's.

Willard L. Metcalf, the painter of "Summer and the Sun," is showing at the Montross Gallery, No. 550 Fifth Ave., to Jan. 17, sixteen recent landscapes, all true and rarely sympathetic transcriptions of sunlit joyous Spring, Summer and Autumn in the American country and of its hills, fields and rivers.

The able brush of this virile and poetic American painter has been handled, if possible, with more force and feeling of late than ever, as this display indicates. He runs the gamut of delicate color from the pastel hues of the apple and pear in "Blossom Time," the tender greens of early Spring in "Blossoming Willows," again the delicate hues of early blossoms in "The May Festival" and the greens of

"Springtide," to the rich glow of color in the Autumn scene, "The Golden Carnival," one of the best and strongest American landscapes yet produced, the clear air and strong color of "October Morning," the pearly lovely blues of "The Old Bridge," the joyous, lush "June Pastoral," and the truthful superb rush of water in "The Rapids" and "The Falls." There is a suggestion of the well remembered "Trembling Leaves" in "The Woodland Brook" with its "leafy tide of greenery rippling up the wind," and a play of light and shadow in "Flying Shadows" that are wonderful.

Pictures by Karfunkle.

Thirty-nine pictures by David Karfunkle are on view at the Salmagundi Club, 14 West 12 St., until Jan. 11. The artist is a versatile painter, and his work includes landscapes, portraits and figure work.

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AROUND THE GALLERIES:

At the Kelekian Galleries, 275 Fifth Ave., there is now an exceptionally fine display of early Persian and Babylonian wares, including some fine specimens of Reflet metalique and Rakka ware. These have been arranged in a special cabinet and are shown with striking effect.

At the Folsom Galleries, 396 Fifth Ave., the newly formed society of American artists known as The Pastellists will hold an exhibition Jan. 10-25. The members of the Society are E. L. MacRae, Jerome Myers, J. Alden Weir, Mary Carlisle, Marion Beckett, Geo. Bellows, Henry C. White, Gladys Thayer, Arthur B. Davies, Jonas Lie, Juliet Thompson, Paul Cornoyer, J. W. Alexander, Ernest Lawson, L. Dabo, Henry Reuter Dahl, Everett Shinn and C. C. Cooper.

At the gallery of Charles Graff, 19 E. 33 St., there is now a small but interesting exhibition of American historical engravings, including a plate of the well known Crowning of Benjamin Franklin by Countess de Polignac, and also of Marie Antoinette engraved by Gellon from the portrait by July, a rich mezzotint by Raphael Smith, from Reynolds' portrait of Lieut. Colonel Tarleton, several portraits of Benjamin West, including one of the painter himself, engraved by Valentine Green, and some portraits and scenes from the time of Penn to the Civil War.

Portraits by Miss Ellen Emmet, whose engagement to Mr. Rand is just announced, were placed on exhibition at the Macbeth Gallery, 450 Fifth Ave., on Thursday, where they will remain two weeks. Notice will be made next week.

The third annual Thumb Box exhibition opened on Thursday at the Powell

Gallery, 983 Sixth Ave., and will remain open until Feb. 1. The display is an unusually interesting and good one. Notice will be made next week.

The twelfth annual exhibition of miniatures by the American Society of Miniature Painters will open next Saturday at Knoedler galleries, No. 355 Fifth Ave., to continue until Jan. 28.

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